

THE AMERICAN MAGAZINE OF ART

SEPTEMBER, 1921

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PORTRAIT OF MRS. A. J. CASSATT

BY J. MCNEIL WHISTLER

OWNED BY THE EXECUTORS OF MRS. CASSATT

First reproduced in the authorized *Life of Whistler*
Original frame designed by Whistler with butterfly in blue on gold
Photograph in Pennell Collection, Library of Congress

THE AMERICAN MAGAZINE OF ART

VOLUME XII

SEPTEMBER, 1921

NUMBER 9



THE FIRST STUDIO, CHEYNE WALK
ROOM IN WHICH "WHITE GIRL" WAS PAINTED

From the *Whistler Journal*
Courtesy of J. B. Lippincott & Co.

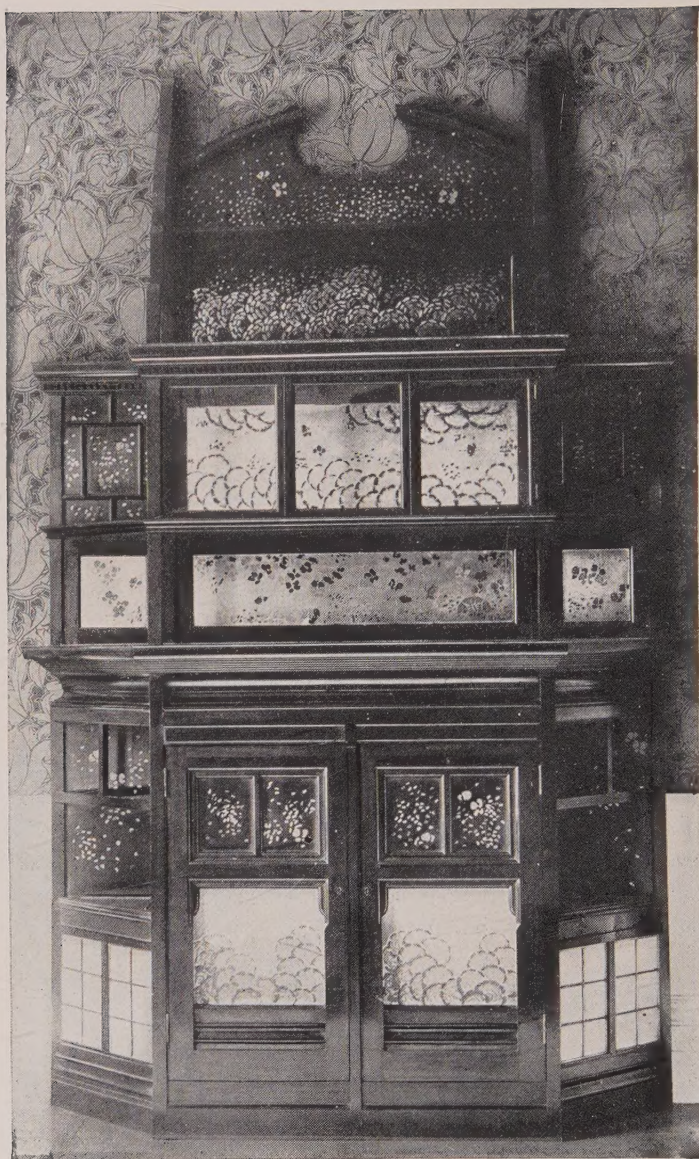
THE PENNELL WHISTLERIANA IN THE LIBRARY OF CONGRESS

BY JOSEPH PENNELL AND ELIZABETH ROBINS PENNELL

Authors of the Authorized *Life of Whistler* and *The Whistler Journal*

HOW many know what it is to have a friend—a friend for whom they would do all, give all? And when that friend is a great man, the greatest in his profession of his age, to do and give all, first for him and afterward for his memory if he passes before them, becomes not merely a pleasure but a duty. We knew and admired Whistler's work long before we knew him. We picked up his prints here and there, for thirty years ago few

wanted them. We bought his brown paper pamphlets as they came out for these we could afford. Frankly, when we first met him, we liked the pamphlets and the prints no less than the paintings, which we never could afford, far better than we liked him. Already his name and his work were in every man's mouth, though by no means did all men speak well of him and of it. With R. A. M. Stevenson who understood, and D. S. MacColl



CABINET DESIGNED BY WHISTLER

OWNED BY O. R. WALKER

From the *Whistler Journal*

Courtesy of J. B. Lippincott & Co.

who once wanted to understand, and George Moore who hung on, we had the chance in the English and American press of putting Whistler in his right place before the public as the greatest of American artists, the greatest artist of our time both in the graphic arts and literary art. Whistler himself not only

knew his place, and what he had done, and what it meant, but he was big enough to acknowledge what his real friends did for him, as well as what tradition and the ages had done for his art, for his art and his literature were built up on the tradition of the past, the only way art can be carried on. From our

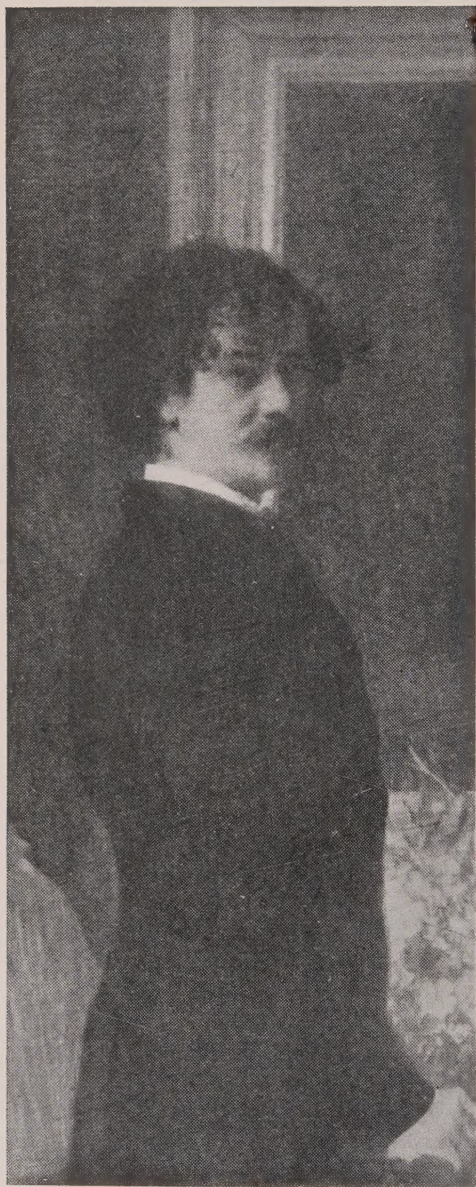


WHISTLER AND CHASE, 1885
 SHOWING COSTUME EACH WORE IN THE PERIOD
 PHOTOGRAPH BY MORTIMER MENPES
 In Pennell Collection, Library of Congress

first desire to avoid him, though not his work, there grew an acquaintance with him, then an intimacy, and finally a friendship which lasted the rest of his life, and an admiration which will continue as long as we live—an admiration which the world now shares and always will retain, for his place is secure among the immortals.

This was the beginning of our collection, for we wished to have for our own every bit of his work that we could afford, and some that we could not. Friends helped us, dealers submitted to us what they found, and there were auctions.

When Whistler began to come to us, and he saw his work about us, on our walls and in our bookcases, he added to the collection drawings, prints and books, to which a few words, or dedications, gave a personal note. Since his death the collection has steadily grown, and it will continue to grow. We offered it to the United States, to be kept in the Library of Congress. Mr. Putnam, the Librarian, accepted it and it is now in the Print Division of the Library. We offered it because we believed that the record of this great man's life and work, as far as we could make it, should be pre-



PORTRAIT OF WHISTLER BY
FANTIN LATOUR

FROM HOMMAGE À DELACROIX, MOREAU-NÉLATON
COLLECTION, LOUVRE

Photograph in Pennell Collection, Library of Congress

served in the greatest museum in the country, because we believed that he would have been proud to be represented in the Capital of the country he was proud of, and because we knew that, when the Freer Collection opens, it will

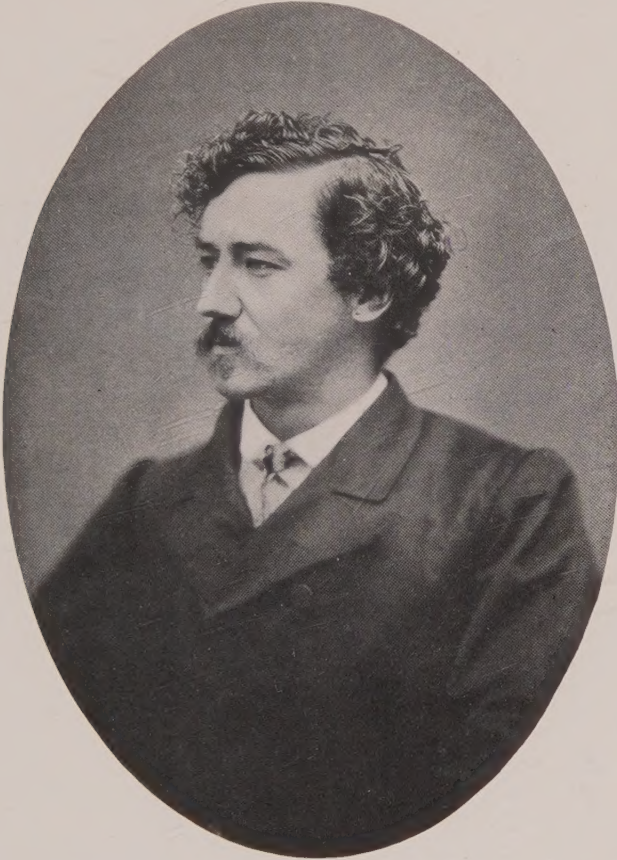
be possible to study Whistler in Washington more completely than Rembrandt can be studied in Amsterdam or Velasquez in Madrid. From the standpoint of our collection, neither of these masters can be studied in the Capital of his own country or anywhere. In the case of Velasquez, no personal records of his life scarcely have come to light; in the case of Rembrandt the documents are scattered among the museums of the world. Now the two Whistler Collections are in Washington, our hope is that others who collect may see how good a thing it will be when Washington is the art center of the country with a great national gallery and great exhibitions, for the student, the amateur, the collector to be able in one city to study the art of America, and, seeing this, present their own collections and so add to the glory of our Capital. We hope this may come to pass, and to make it come to pass we have done what we could, sure in our belief that it will come to pass.*

Our collection covers Whistler's life and, more than that, the effect of his life and his work on the world. It begins with the earliest of the portraits of himself and his family. The record of his Paris student days is in many prints and reproductions. The Thames Etchings, the chronological series of reproductions of his paintings, and his letters give his life in London up to the time of his bankruptcy. At this stage, the collection is wonderfully complete, including all the papers in the Whistler v. Ruskin suit—his marked and annotated copy of *Fors Clavigera*, the brief retaining his counsel Sergeant Parry, the writs summoning William Michael Rossetti and Albert Moore, Ruskin's statement of defence in the case and contemporary reports of it, the creditor's bills, the lawyers' letters, more than forty of his own on the subject, the plates destroyed to prevent the creditors from seizing them—all preserved, strangely, to come into our possession and be handed on to the Library of Congress. These papers were once

* Since the above was written, our action has inspired Judge Parry, son of Mr. Sergeant Parry, Whistler's lawyer in the Whistler-Ruskin case, to induce Miss Walker and Martineau of London to add the Ruskin papers to our collection and they are now here in the Library of Congress.—J. & E. P.

owned by his lawyer, Anderson Rose, who made the first important collection of Whistler's prints in England, and the Sale Catalogue of them is here. So, too, is the Catalogue by Ralph Thomas, the first made of Whistler's etchings. To sup-

—there were too many then and too many still, however, who neither see nor want to understand. The story of his year and more in Venice and his triumphal return to London is in the prints and the Catalogues of his Exhibitions of the work



PHOTOGRAPH OF WHISTLER ABOUT 1865-70

GIVEN AND INSCRIBED TO D. G. ROSSETTI BY WHISTLER

In Pennell Collection, Library of Congress

plement the Peacock Room in the Freer Gallery, are interesting documents concerning it which are not in that collection. After the bankruptcy, when everyone thought that Whistler was vanquished, the first of the brown paper pamphlets was published, *Art and Art Critics*. It was his proof to those who can understand that the fight he fought and won was not for himself but for art

he brought back with him—Catalogues confuting the critics out of their own mouths. The *Ten O'Clock* of a little later is complete from the invitation card, the first galley slips and the design for the cover, to the latest editions in English, French and German; everything is here save the manuscript, and that may be still in existence somewhere and come to our collection. *The Gentle Art* appears



THE GOLD SCAB—"AN ERUPTION IN FRILTHY LUCRE"
CARICATURE OF LEYLAND BY WHISTLER

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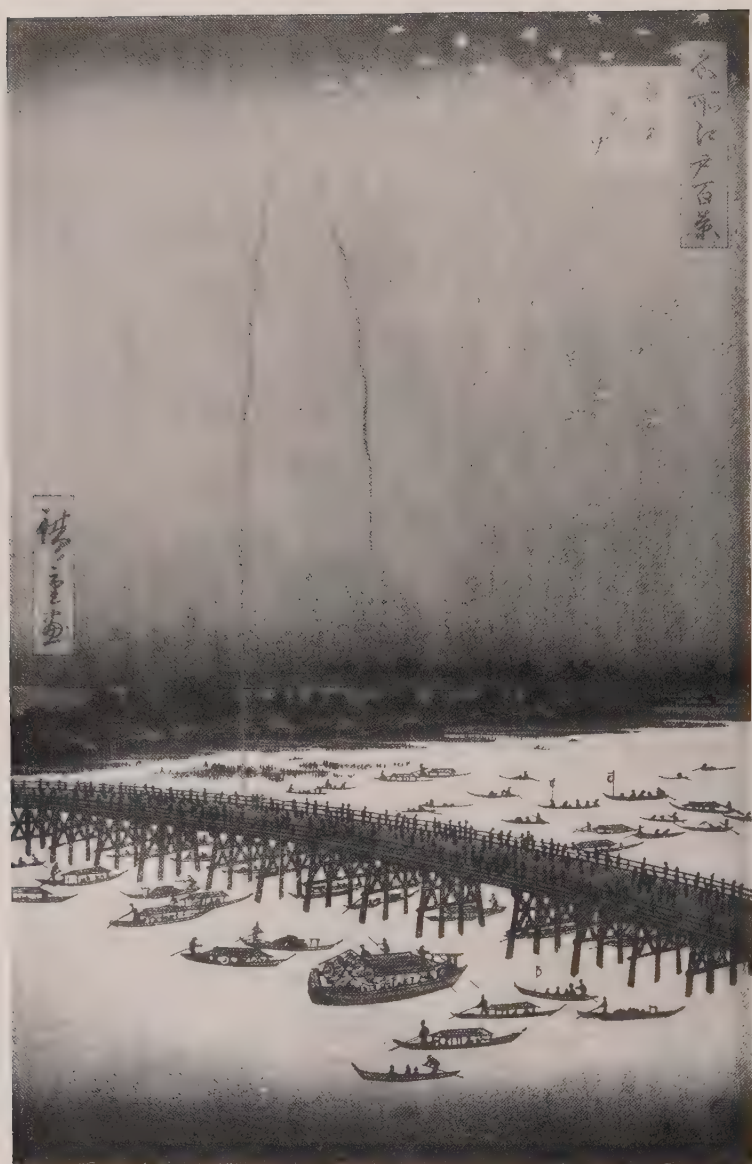
ANNOUNCEMENT OF SHERIFF'S SALE OF WHISTLER'S PROPERTY

AT THE WHITE HOUSE, CHELSEA

PASTED ON THE HOUSE AFTER HIS BANKRUPTCY

Original Proof from the *Whistler Journal*

Pennell Collection, Library of Congress



THE FALLING ROCKET
 COLOR PRINT BY HIROSHIGE
 THE INSPIRATION OF WHISTLER'S NOCTURNES
 Pennell Collection, Library of Congress



THE FALLING ROCKET

OIL PAINTING BY WHISTLER

SHOWING INFLUENCE OF JAPANESE ON WHISTLER

OWNED BY MRS. SAMUEL UNTERMAYER

Photograph in Pennell Collection, Library of Congress



WHISTLER MEMORIAL EXHIBITION

NEW GALLERY, LONDON, 1905

SHOWING ARRANGEMENT AND HANGING OF PAINTINGS ACCORDING TO WHISTLER'S PLAN

Photograph in Pennell Collection, Library of Congress

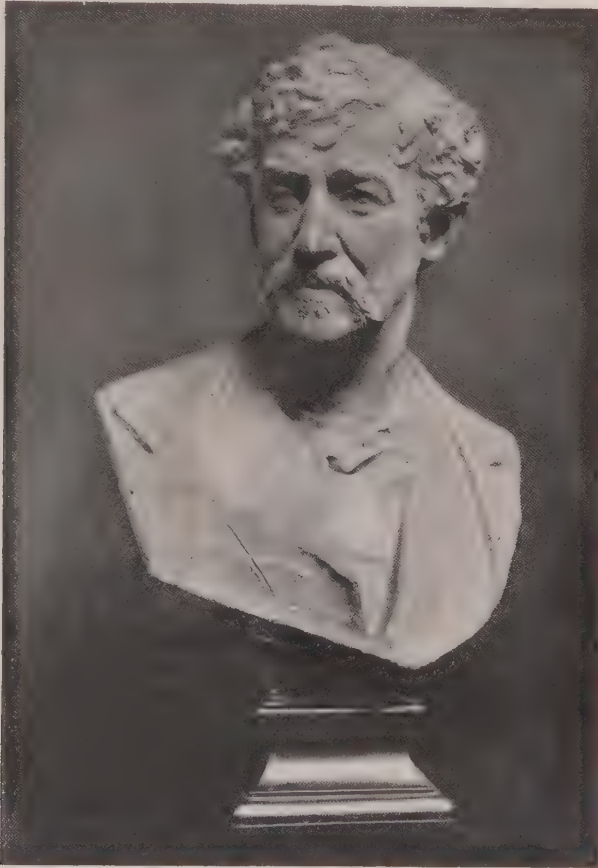
in many editions from the first—suppressed—by Sheridan Ford, to that published by Heinemann and there is a copy of the specially printed and bound edition of ten. *The Baronet and the Butterfly*, his last book, has a place, and with it are the Butterflies and other drawings he made for it, and the legal documents in the Eden Case of which the Volume is Whistler's report. His legal adventures can be followed still further in the papers of the Pennell v. Sickert case in which he was a witness—a fight fought and won by us in the cause of lithography—these supplemented by the Philip v. Pennell and Heinemann papers, the suit brought by Miss Philip against ourselves and our publisher to prevent our issuing the Life. The several editions of our book in the collection prove her failure.

All Whistler's illustrations are here, those of the sixties in proofs and in the books they illustrate. Of the Catalogue of Blue and White Nankin Porcelain there are two editions, one the large pa-

per, a rare treasure, for ours is the only copy known. The series of illustrations and drawings includes wood blocks, never engraved, and his own portrait in pen and ink, done shortly before his death. No less interesting are the designs for furniture and decoration. Though it is not realized, he was the greatest mural painter and decorator whom we have had in this country, and this will soon be proved by the Peacock Room in the Freer Collection. Other rare items are the records of the Swinburne incident, the Trilby incident, the Greaves incident. Among his writings are his Propositions, with Duret's French translation for the Académie Carmen, and the original manuscripts, never published, of *An Interrupted Correspondence*. And to round it all out, are his letters to us, a large number, but there was space for only a few in the Exhibition. How all this mass of material was preserved we do not understand any better than how it all came into our hands. We have even

rubblings of the Seventeenth Century brasses on the family tombs in English churches. We have even the posters for the Bankruptcy sale and for the trium-

and the photographs of the galleries, with his paintings and prints on the walls. Against his fame now, the efforts of the ignorant, of the Ists who have



BUST OF WHISTLER

BY SIR EDGAR BOEHM, R.A.

FORMERLY OWNED BY H. R. H. PRINCESS LOUISE
 Photograph in Pennell Collection, Library of Congress

phant exhibition of "Nocturnes, Marines and Chevalet Pieces" which, with the aid of David Croal Thomson at the Goupil Gallery in 1892, proved his position in art. We have even the complete story of the Memorial to Whistler by Rodin, just rejected by a committee of artists. After his death came universal triumph, and the records of the Memorial Exhibitions in Boston, London and Paris, which made his fame secure, are in the catalogues

been compelled to accept him, of the Brothers Greaves who were thrust upon him, of the artless and artful who cannot and will not understand, or are jealous of him, cannot prevail. It is regrettably true that, though most of Whistler's work is today in his native land, English collectors having done everything they could for a while to get rid of it, many people here do not appreciate the fact—or him either, for that matter.



LINDSEY ROW, LONDON

ETCHING BY JOSEPH PENNELL



21 CHEYNE WALK, LONDON

ETCHING BY JOSEPH PENNELL

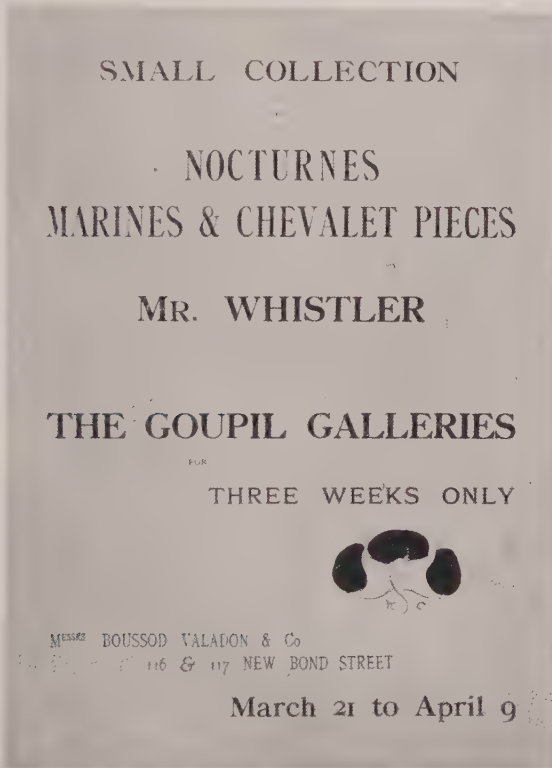
HOMES OF WHISTLER

From the *Whistler Journal*

Courtesy of J. B. Lippincott & Co.

All his work might be here had his contemporaries had the sense, as they had the opportunity, to acquire it. In our collection is an almost complete set of photographs of the paintings, with a list of their owners—a useful record. Of no artist, and of very few public men has so much been written. About twenty lives

art of his age as Whistler. He has left no school, any more than Poe whom he always admired, but he made himself the master of the art of his time. We have done what we could to get together proofs of his greatness and his influence, and we are deeply grateful that his country, which is our country, has been



POSTER FOR 1892 EXHIBITION IN LONDON

From the *Whistler Journal*

Original in Pennell Collection, Library of Congress

have been published since his death in 1903, mostly based on our authorized biography, and all may be seen at the Library. We have collected as well the criticisms and comments of the unattached writer, the professional critic, the journalist, the amateur, and with them filled over a hundred volumes which form a history of the art of our day. And not a catalogue of Whistler's prints, from Ralph Thomas's first attempt to the elaborate Grolier and Kennedy Portfolios, is missing.

No artist has so much influenced the

willing to accept and preserve them. And we wish to thank the Librarian for allowing us to prepare a complete catalogue—though the six hundred items shown are but a small part of the whole collection—and the Officials of the Print Division for so admirably presenting the Exhibition and making it a work of art. And, finally, we wish also to thank the American Federation of Arts for their Resolution passed at the Convention, approving of what we had done, though the greater credit is due to the authorities at the Library for accepting the collection.



EXTERIOR OF THE DELGADO MUSEUM, NEW ORLEANS

ART IN NEW ORLEANS

BY WILLIAM HOWE DOWNES

IT would not be easy to find a pleasanter spot for an art museum than that occupied by the Isaac Delgado Museum of Art, in City Park, New Orleans, near the shore of a pretty little lake. This happy choice of location, following the well-nigh universal American custom of placing the museum in a public park, has many things to recommend it, not the least of them being the cleanliness of the atmosphere and the abundance of daylight. The visitors to the New Orleans museum on a bright and balmy spring Sunday afternoon did not appear to differ noticeably in appearance from the crowds to be seen in Northern cities on free days. It was a quiet and well-behaved company, including a number of Jews, a few Creoles, and almost no negroes. In the park, golf, boating,

and motoring were going on, and the young men and their girl friends, armed with kodaks, snapped each other in more or less casual attitudes, as they were doubtless doing in a thousand other parks.

Isaac Delgado, for whom the museum is named, was a native of Kingston Jamaica, who came to New Orleans at the age of about fourteen, and at once entered business life in a modest clerical capacity. Later he became associated with his uncle, Samuel Delgado, under the firm name of Delgado & Company, and accumulated a large fortune in the sugar and molasses business. The building of the Delgado Museum in City Park, his gift to New Orleans, forming a beautiful monument to his memory, cost \$150,000. It is not a large edifice; com-



INTERIOR, DELGADO MUSEUM, NEW ORLEANS

pared with the art museums of New York, Boston, Chicago or St. Louis, it is of very modest dimensions. It is constructed of Indiana stone, upon concrete foundations. Upon the frieze the names of the following painters, sculptors and architects are carved:

Saint-Gaudens, Whistler, Richardson, La Farge, Johnson, McKim, Allston, Audubon, Powers, West, Stuart, Canova, Inness, Homer, Hunt, Church, Copley, Ward, Remington.

Is not this an interesting list of names? And how, it will be asked, did Canova's name get into it? My guess would be that Canova was Mr. Delgrado's favorite sculptor, and that this was a concession to his taste. However this may be, the American names are certainly imposing; and a Bostonian may be pardoned for calling attention to the fact that in New Orleans such men as Copley, Stuart, Hunt, Allston, Homer and Richardson

have been selected for an honor that is not to be underestimated. I think this is the first instance where Winslow Homer's name is carved upon the exterior of an American art museum; and whatever honors the future has in store for him, I will remind my readers that New Orleans is to have the credit of placing his name in her Hall of Fame as early as 1911.

All such lists of names have their incongruities. While one can entertain but small doubt as to the future fame of such sculptors as Saint-Gaudens and Ward, such architects as McKim and Richardson, and such painters as Whistler and La Farge, there are others respecting whom rather more uncertainty is permitted. Still I regard this list, with all its incongruities, as quite original and, in spots, quite felicitous. The idea of including Eastman Johnson and William M. Hunt, for instance, is far from being

inept. And one does not altogether dislike the audacity of bringing in Frederick Remington, the painter of the Indians and cowpunchers of the Far West.

The Delgado Museum is governed by a board of seven administrators, four of whom are appointed by the City Park Commission, and three by the Art Association of New Orleans. The city supplies funds for the maintenance of the museum, but the Art Association of New Orleans defrays the cost of all temporary exhibitions held in the museum. The curator, Mr. C. W. Boyle, has the active management of the building and all the permanent collections in it. In addition to the curator, the staff consists of a custodian, two guards, a janitor, one day policeman, one night watchman, and an assistant secretary and treasurer. The Board of Administrators is composed of Charles F. Claiborne, acting president; E. W. Smith, secretary and treasurer; Paul Capdevielle, Felix J. Dreyfous, Ellsworth Woodward, S. W. Weis, and Hunt Henderson.

Entering the museum through a porch supported by a row of four imposing Ionic columns, the visitor finds himself in a handsome sculpture hall rising to a height of two stories and lighted from the skylights in the roof. The permanent collection of sculpture is somewhat miscellaneous, and brings together bronze and marble originals with plaster reproductions in a democratic jumble. At either side of the grand stairway is a heroic bronze figure by A. Toussaint; these are supposed to be "Oriental Torch Bearers," and they have a very impressive bearing which goes well with their function and situation. These statues are the gift of Mrs. W. B. Schmidt.

The majority of the exhibits in this sculpture hall are plaster copies of antique statuary given by various benefactors. I notice that the copy of "The Faun" by Praxiteles was donated by the Butchers' Social and Protective Union of New Orleans, and I would very much like to know what the members of the union think of this famous work.

There are copies of the Venus of Melos, the Apollo Belvedere, the Victory

of Samothrace, Michelangelo's Virgin and Child, and other antique works; copies of a few modern works, by Chapu, Mercié, Dubois, and others; and a few originals by local sculptors, including portrait busts of Jefferson Davis and General Beauregard by A. Perelli, a New Orleans man who was both a sculptor and a painter. And, in addition to the sculpture, we have in the same room some excellent Chinese and Japanese bronzes.

Opening out of the sculpture hall are four exhibition rooms, side-lighted, one of them being devoted to the Delgado collection, and the other three to cabinet objects of art, such as the Morgan C. Whitney collection of carved jades and other hard stones, the rich collection of Greek pottery and ancient glass presented by Mr. Alvin Howard, the collection of Newcomb pottery lent by Newcomb College, groups of ceramics by Jean Pouyat of Limoges, antique Oriental ivory carvings, pottery, porcelain, lacquers, and metal work, etc.

The six galleries and the corridors of the second floor are devoted to paintings, watercolors, drawings and etchings. There are two fairly large picture galleries, H and K, and four smallish, square galleries, I, J, G and L. The permanent collection of paintings is installed in these galleries, including as its feature of greatest interest the Hyams collection, which was given by Mr. and Mrs. Chapman H. Hyams in 1914. This group is hung in the specially decorated Hyams Room (Gallery H), and is considered by the enthusiastic cataloguer to be "the most important artistic unit south of Washington and Baltimore."

The Hyams collection contains thirty-four oil paintings, two watercolors, and a half-dozen pieces of statuary and objets d'art. The most interesting of the pictures are Alma-Tadema's "Shrine of Venus," Corot's "Woodland Scene," Joseph Bail's "Lesson in Lace-Making," Gaston La Touche's "Masquerade Ball, Paris Opera," "The Little Mother" by Albert Lynch, and a study head of an old woman by Karl Kronberger. There are two works by J. L. Gérôme, a good example of Bouguereau, two character-



CORNER EXHIBITION GALLERY, DELGADO MUSEUM, NEW ORLEANS



PICTURE GALLERY, DELGADO MUSEUM, NEW ORLEANS

istic anecdotal pieces by Vibert, and works by Rosa Bonheur, Diaz, Jules Dupré, Henri Harpignies, J. J. Henner, Adolphe Schreyer, Félix Ziem, Defregger, Verboeckhoven, Martin Rico, Clays, and Detaille.

Alma-Tadema's "Shrine of Venus" was painted in 1887 or 1888, and was one of the works included in the memorial exhibition of his paintings held shortly after his death in London. It represents the interior of a hairdresser's establishment. The ladies sitting in the foreground are awaiting their turn. The lady advancing enters through the shop where attendants sell things on the counter to buyers in the street. On entering the customer lays an offering on the table before the shrine of Venus, where a lamp is burning before a statue of the goddess. Alma-Tadema regarded this as one of his most successful works, and it is certainly one of the most interesting.

The little landscape by Corot, known as the "Woodland Scene," is said to have been the nucleus of the Hyams collection, since it was the first picture that appealed to Mrs. Hyams; and it remains today perhaps the purest and most flawless gem of the entire collection.

Bail's "Lesson in Lace-Making," was added to the collection by Mr. Hyams about a year after the original bequest was received by the museum. It had been brought to this country as a part of the French art exhibit at the Panama-Pacific Exposition at San Francisco. The same is true of Gaston La Touche's spirited and elegant "Masquerade Ball in the Paris Opera House," which was first shown in the Salon of 1902.

"The Little Mother," by Albert Lynch, shows a lovely child caring for a baby. The artist, a native of Peru, is best known as an illustrator for books and magazines.

Kronberger, the painter of the closely rendered and beautifully drawn head of an old woman, was a native of Austria, and studied in Munich. It is remarkable for the minute and miniature-like perfection of its finish, though one can hardly go so far as to agree with the ardent catalogue-writer in the statement

that it is "scarcely surpassed by the best of Memling or Van der Helst."

Aside from the Hyams collection the permanent collection of paintings contains about two hundred works. There are loans from the private collections of Mr. S. W. Weis, Dr. I. M. Cline, Mr. E. T. Putnam, Miss Lillie Mehle, Mrs. Ella Thornhill, and others.

The modern pictures include three landscapes by Edward W. Redfield, three by Augustus Koopman, a large group of the California landscapes of William Keith, Robert Henri's "Spanish Gypsy Girl," a figure piece by F. A. Bridgman, Chauncey F. Ryder's "Hillside Pasture," Modest Huys' "Snow and Flood in Flanders," Irving Couse's "Turkey Hunter," Georges d'Espagnat's "Meiringen, Switzerland," Henri Moret's "Port Donnant, Belle Ile-en-Mer," three landscapes by Max Weyl, and groups of works by local artists—notably P. Poincy, A. Perelli, B. A. Wikstrom, and Richard Clague.

Paul Poincy was born in New Orleans, 1833, and died in 1909. He was a portrait and genre painter; studied at the Ecole des Beaux-Arts and the Julian Academy. A. Perelli, who was both a painter and a sculptor, is represented in the museum by his portrait busts of Jefferson Davis and Beauregard, and by a plaster bas-relief. Wikstrom was a native of Sweden, who lived in New Orleans many years, and painted landscapes; he died in New York ten years ago. Clague, who was also a landscapist of merit, was born in 1816 in Louisiana, and died in 1878. He studied under Hébert and at the Ecole des Beaux-Arts.

A few other New Orleans artists appear in the list of exhibitors, among the rest J. G. L. Amans, Charles W. Boyle, (curator of the museum), Alexander J. Drysdale, Frank J. Girardin, R. B. Mayfield, Andres Molinary, Blanche Preston, and several graduates of Newcomb College's art school, such as Mary F. Baker, Emelie M. de Hoa LeBlanc, Marie de Hoa LeBlanc, Raymond Scudder, Bemis Sharp, Ellsworth and William Woodward, the last two leaders in art in New Orleans.

FREE ART IN DANGER

Address by Robert W. de Forest, President of the American Federation of Arts,
Twelfth Annual Convention, Washington, D. C., May, 1921.

IT may not be known to you that the battle for free art, a battle in which this Federation took so important and successful a part in 1909 and in 1913, may have to be fought over again and that it is seriously proposed, in connection with the present revision of the tariff under consideration by the House of Representatives, to put a tax on art.* That is a situation inconceivable to this audience. Indeed, it seems inconceivable that our American people, with their increasing appreciation of art and their rapid development of art museums, both the outcome in large measure of our present free art tariff policy, should have to learn again a lesson which they once learned and which all of us supposed they would always remember. But however inconceivable, it is a fact.

The cause of those who will naturally oppose a tariff on art is not represented before Congress by any lobbyists or lawyers, as is at the present time almost every interest in the United States which has anything at stake in tariff legislation. Those who believe in free art, and we have reasons to suppose that this includes a vast majority of the American people—it certainly includes all who are interested in culture, in education and the development of every industry into which art enters—are, as respects these tariff proposals, very much in the position of the "ultimate consumer," in that they have no ready means of making themselves heard. It is, therefore, all the more appropriate that those of us who come here, as we do from all parts of the country, who belong to a national organization devoted to the cause of art, who have no interest except the public interest, should speak out and should speak out at this time so that Congress may hear. Not only that we should speak out here, but that we should each of us have sufficient knowledge of this

particular situation to exercise our influence elsewhere.

We should, each one of us, know what has gone before. We should, each one of us, know what the past policy of our country has been as respects art in the tariff, what it should be, why it should be, what it is now and why it should continue to be free art, so as to be able to speak and write effectively.

Therefore, let me recall to you the present situation of art in the tariff, a situation which should be continued and which should not be changed.

Under the present tariff—the so-called Underwood tariff of 1913—paintings, sculptures, drawings and etchings, are on the free list and so are all objects of art of ornamental character or educational value, which have been produced more than one hundred years prior to the date of importation. Under the last previous tariff, that of 1909—the so-called Payne-Aldrich tariff—the same situation was created with this very important exception: that free entry for paintings, sculptures and etchings was only accorded to those which had been in existence more than twenty years prior to the date of their importation.

In the enactment of both these tariffs, the Federation took an important part in co-operation with all the educational interests of the country. The tariff of 1909 represented a long step toward free art. It was not so long a step as the Federation and its associates in this movement wished to have taken but it was as far as we could get then. It was not until the enactment of the tariff in 1913 that the victory of free art was finally attained. That victory represented nearly ten years of persistent, concerted effort on the part of those who had no selfish end to attain and who were seeking only the interests of the people.

What was the tariff on art previous to 1909 which led to these strenuous campaigns for free art? It was a situation

* For the important provisions of the new tariff act relating to free art and the present status in Congress see note on page 326.

shameful to the American people, a situation contrary to past American policy toward art, as illustrated by previous tariffs enacted under administrations of different political parties. There was a tariff on every kind of art. There was a 20% tariff on all paintings, a 20% tariff on all statuary, a 25% tariff on etchings, and a tariff on practically all other objects of art according to material, without regard to the date of production, so that a Greek vase and a Roman bronze paid the same duty as an earthen pot and a bronze figurine manufactured by the hundred the week before importation. I remember both these instances, because the then President of our Metropolitan Museum of Art imported them and had to pay the duty on both, which as I recall was in one case 65% and in the other 45% *ad valorem*. That was the tariff of 1897, which represented a departure from all previous American tariff precedents relating to art. It was a distinct departure from the last previous tariff of 1894, under which all art practically speaking was free.

From 1846 continuously until 1897 antiquities, which included all objects of art, even not so old as one hundred years, had been free. From 1846 continuously until the time of our Civil War in 1861, paintings and statuary had been free and a small duty had been imposed on drawings and etchings. From 1861 on, under the stress of our Civil War, a small duty which amounted to only 10%, except under the tariffs of 1883 and 1890, when it was slightly increased, was imposed on paintings, statuary and drawings, all of which were made free in 1894.

With this history of tariff legislation in mind, it is plain that as a rule, with trifling exceptions under special circumstances, free art has been the policy of all political parties.

Has this policy of free art to which we returned in 1909 justified itself? Suppose we were asked this by our Congressmen and Senators and by the editorial writers of the press, who do so much to mould public opinion. We should answer yes. The proof is that under this policy, our national artistic possessions have vastly increased, our art

museums have had a stupendous growth and every industry into which art enters has had a marvelous development. Works of art of all kinds, paintings, statuary, objects of decorative and industrial art, most of them over one hundred years old and not competing in any sense with American productions, but inspiring them, have come into the country in large numbers.

It is not only the Metropolitan Museum in New York and the Boston Museum of Fine Arts, and the Art Institute of Chicago, which have grown and developed within that period, but innumerable art museums have been established throughout the entire country, perhaps most notably in the industrial centers in the middle west. Some of these, like the art museums of Cleveland, Minneapolis, Toledo, Detroit and Cincinnati, not to mention others, are already great museums.

There would have been no such development except for our present policy of free art. Not that many of these museums buy directly from abroad; the purchases in the first instance have usually been made by private collectors who would not have bought to any like degree under any other tariff policy. But the people through our museums are falling heir in increasing numbers to all these treasures of art, and they are being brought here under our policy of free art in spite of the efforts of many European countries to keep them away from us, efforts illustrated by prohibition of export without government consent and export duties.

Every one of us knows what this development of art museums means to the people. But our Congressmen and our Senators, who see pictures and statues in rich men's houses, may not realize that our art museums under the tariff policy of free art are giving this luxury, if such it be, to everyone, rich and poor, and particularly to the poor who cannot have art in their own homes. I hate the word luxury as applied to art. It is an absolute misnomer. What our art museums are doing is to supply what in our present phase of civilization is a necessity. They give to every man, woman

and child in this country the opportunity of seeing, enjoying (even if it be nothing more than enjoyment) and learning, if they are to put their enjoyment to practical use in making their living. For there is no branch of industry or production of industry into which art cannot enter.

In further proof of the wisdom of this policy, we can point to the vast number of people who, in recent years, have visited our art museums to enjoy and to learn. I am sure I am well within bounds when I say that last year more than 10,000,000 people visited our art museums in different parts of the country. I know that nearly 1,000,000 came to our art museum in New York. I know that more than 1,000,000 came to the art museum in Chicago. (I am quite ready to give Chicago the palm for attendance.)

What does this mean to our people? It means an enormous increase in their opportunities for enjoyment, for education and for fitting themselves for industrial activities. It means an enormous increase in the values of all the industries of the country into which art enters, and this increase is comparatively recent.

No one who is at all familiar with museum exhibitions of the last ten years can fail to realize the impulse given by them to our national industries. I will use an illustration with which I happen to be familiar—the Manufacturers' Exhibition which has been held in our New York Museum for the past five years and which is confined to manufactures inspired by objects of art in our Museum. The exhibits comprise furniture, silverware, textiles, almost every kind of manufactured articles which has any element of art. I happen to have before me a letter from the president of one of the largest manufactories of the country, the Gorham Company, with regard to these exhibitions. It comes to me out of a clear sky. He writes—"No words of mine can possibly do justice to what I consider the value to the American manufacturers at the present time of the service of the Metropolitan Museum of Art in these exhibitions. When the sum total of the progress made in art and in-

dustry in this country is made up, then, and then alone, will you receive all the honor due justly to you."

And what reason can there be for the imposition of such a tax? I know of no good reason. Some revenue would undoubtedly be collected, and if the revenue which could be collected were predicated on the value of the works of art imported under the policy of free art, that revenue would be a large one, but if art were taxed works of art would not be imported in any large number and the revenue would be pitifully small.

I know that objects of art bought abroad for art museums have been free under every tariff, and I have been told that a duty on art, therefore, should not be an impediment to the museums buying abroad. True, but museums do not buy abroad. They acquire here largely by gift from private individuals who, encouraged by our policy of free art, have bought abroad, in the first instance for their own personal enjoyment but who later give their purchases to the people through the art museums. That is almost universally true of all the great museum collections. I venture to say that the people of New York and of this country would never have had the two greatest collections in our Metropolitan Museum, the Morgan Collection and the Altman Collection, except for free art.

The tax on art is a tax on education, on culture and on enjoyment. It is a tax which falls more heavily on the poor than on the rich, a tax on every American industry into which art enters.

President Eliot, of Harvard, years ago compressed the argument for free art into a few words. He said: "A tax on works of art is a tax on the education and development of the sense of beauty and of the enjoyment of the beautiful. The appreciation of the beautiful is a rich source of public happiness, and the ultimate object of all government is to promote public happiness; therefore a tax on works of art violates the fundamental principles of a democracy which believes in universal education, and in all other means of increasing mental and bodily efficiency, and the resulting public and individual enjoyments."

WILLIAM WILLET AND HIS WORK IN STAINED GLASS

IT is customary for us to think and speak of stained glass as an art of the past, because the glory of the great cathedrals of Europe is beyond compare. To be sure the quality of the ancient glass was superior and the opportunity given to makers of stained glass unparalleled, but excellent work in this medium has been and is being produced in our own day in this country by American artists, work which has its inspiration in the past but which has been and is admirably adapted to our own time, and eminently deserves to be ranked with the finest productions in this medium.

Among those who have done much to re-establish high standards in this field was William Willet of Philadelphia, who died on the 29th of last March at the much too early age of fifty-two.

Mr. Willet has to his credit a long list of distinguished accomplishments; splendid windows memorializing the heroic, the great and the much beloved, which in turn silently now memorialize him through whose talent they as works of art found creation. Among these notable examples of Mr. Willet's production are the great West Window in Proctor Hall, Post Graduate School at Princeton; the Chancel window in the Military Chapel, at West Point; the Mather Memorial Window in Trinity Cathedral, Cleveland; the Victory Window in Syracuse, New York; the Guthrie Memorial Sanctuary of St. John the Lateral, Locust Valley, New York; Greenwood Cemetery Chapel; the Harrison Memorial, Calvary Church, Germantown; the Sanctuary and Morning Chapel, Calvary Church, Pittsburgh, to name but a few.

During the years that the Great War was in progress his work was continued assiduously and in that period the twenty-eight aisle windows for the Chapel at the United States Military Academy at West Point were designed and executed. Then also came the victory window at Syracuse erected as a thank-offering by two brothers for their safe return from the war.

Mr. Willet felt keenly the honor and privilege of making these memorials, of helping through the medium of stained glass to permanently do honor to not only the heroes of war but of the equally essential arts of peace—the builders of our country. He was sensitive and sympathetic, thoughtful of others, unassuming, but he was first and always the artist, enthusiastic concerning his art and going to his task with the ardor of one perpetually regarding it in the light of adventure. Being deeply religious he, like the artists of the Middle Ages and the early Renaissance, poured forth in his work his instinct for worship. But all of this would have been ineffectual had he not been talented and a skilful craftsman.

In making his windows he followed the antique method and used glass of pure transparent color, plating where necessary and painting as little as possible. His designs were always significant and were well disposed in relation to their architectural setting. He used figures skilfully and significantly but never primarily with pictorial intent. His leading, while following the manner of the antique, was not conventional. Each window was designed as a mural painting but with the full understanding that light was the chief factor in the desired result and his use of broken color was superb. His palette was rich and abundant. Referring to his Sanctuary Window in Calvary Church, Pittsburgh, Ralph Adams Cram said: "It is unquestionably one of the most notable examples of the revival of the fundamental principles of the art of stained glass as they were understood in France at the highest point of the development of mediaeval art. In point of color, tone, composition, harmonious design and drawing, it is a conspicuous example of an extremely high type of art." On seeing the design for the Sanctuary Window in the Chapel of the West Point Military Academy, Mr. Bertram G. Goodhue, one of the leading authorities on Mediaeval art,



WILLIAM WILLET MAKING A CARTOON FOR A STAINED GLASS WINDOW

wrote, "I think that there is no doubt but that you will have, if the actual work is carried out as well as the design is made, the most wonderful window of modern times and one of the finest in the world." In an article on "The Art of Stained Glass," published in *Architecture* for April, 1918, Mr. Willet said: "At no time has the world more needed the joy of beauty than now," and pointed out the fact that art is not geographically confined to any one place or country. After reviewing the comparative merits of modern work in stained glass he said: "What will the future bring forth?" and an-

swered: "Talent of a high order, both latent and expressed, is available although it has been barred from the incentive of the two greatest opportunities"—(enough time, enough money; confidence, commissions). "We must learn," he continued, "the great truth, that art and life are not things apart—but that art is life, and that we can have no beauty without reverence."

One of Mr. Willet's favorite ideas was that poor people keenly appreciate and should have good art. As a young man he decorated a church frequented by seamen who could not pay for the work,



VICTORY WINDOW

PROTESTANT EPISCOPAL CHURCH, SYRACUSE, NEW YORK

BY WILLIAM WILLET AND A. L. WILLET

and later he gave an entire series of windows, some of his very best work, without fee, to a church erected by a struggling group of Bohemian immigrants near Pittsburgh. This spirit of generosity is one common to artists and to lovers

of art. Mr. Willet's strongest desire was to see the art he produced given its right place in relation to the art of the world, not for personal considerations but in order that it might attain to the highest standard and that our American churches



NAVE WINDOW

UNITED STATES MILITARY CHAPEL, WEST POINT, NEW YORK

BY WILLIAM WILLET AND A. L. WILLET

might be glorified by American stained glass makers, artists in the truest, finest sense, in order that they should indeed witness not merely to the triumph of art but to the glory of God.

Mrs. Willet, who collaborated with her

husband in the design and execution of the West Point and Princeton windows, and other commissions covering a period of several years, is, with her son, Henry Lee Willet, continuing the work along the same lines and traditions.



THE SWINEHERD AND THE PRINCESS BY MRS. VICKEN VON POST

SCULPTURE IN PORCELAIN

A SWEDISH artist, Mrs. Vicken Von Post of Stockholm, is exhibiting in this country at present art of a unique and charming character—statuettes in porcelain, beautifully modeled, genuinely sculpturesque and skilfully colored. They vary in size from approximately four to seven inches in height and are as individual and personal as if created without the intervention of mechanical means. After all, however, sculpture of this sort is no more commercial or mechanical than sculpture in bronze, which is first modelled in clay, moulded and cast. In the porcelain the charm of color is added, the charm of color under glaze.

For her subjects Mrs. Von Post has selected characters from folk-lore and historical romance. She has studied the ways of the Swedish peasants, and she has given her work a piquant turn. Her maidens are delightfully coy, her youths amusingly swagger. But she has not restricted her subjects to a single land or nationality;—Japanese, English, French, Scandinavian, in turn command her stage. There are ladies in court costume as well as peasants in their native dress, and

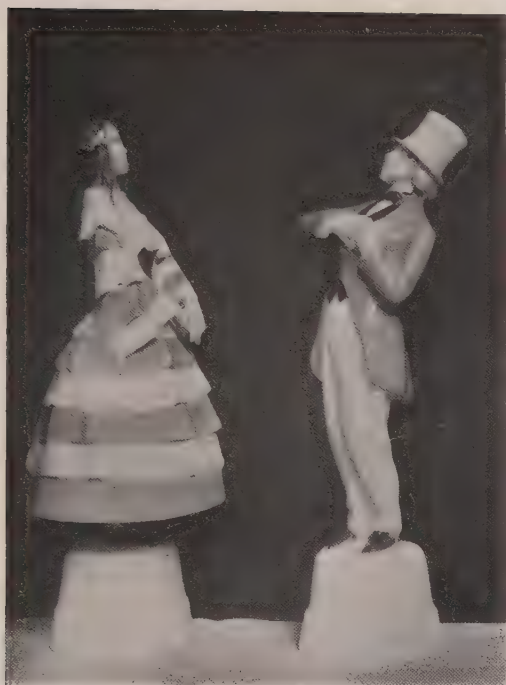
figures which are purely mythical and belong to the fairy tales of the artist's youth. In every instance the figures are graceful and gay.

Mrs. Von Post began experimenting in this medium ten years ago and during that time she has had the cooperation of one of the leading manufacturers of Stockholm. Only a limited number of any one work is cast, thus each retains a value of its own.

Work of a somewhat similar character is now being done in England by Charles Vyse, who grew up in Staffordshire with its famous pottery traditions. He was first a sculptor and exhibited at the Royal Academy, but he has now abandoned sculpture on a large scale for this work in glazed and painted earthenware. It is a legitimate field for artistic endeavor, and it is one which should gain in popularity so long as it retains the high artistic standard which Mrs. Von Post and Mr. Vyse uphold.

An exhibition of Mrs. Von Post's work was held in Washington in June, attracting much favorable mention.

L. M.



STATUETTES IN PORCELAIN BY MRS. VICKEN VON POST

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AN ILLUSTRATED MONTHLY MAGAZINE

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A MINISTRY OF ART

Since the new Administration came in talk of a Ministry of Art has been revived. Appeals have been made to President Harding and resolutions have been passed by various organizations urging the appointment of a Secretary of Art who should be a member of the Cabinet. A Ministry of Art wisely conducted is undoubtedly a consummation greatly to be desired, but there is a question in our mind and in the minds of many most intimately in touch with the Government as to whether or not we are prepared at the present time to establish such a Ministry. In 1909, only twelve years ago, a bill was introduced in the United States Senate by Senator Newlands of Nevada authorizing the establishment of a Bureau of Arts and Public Buildings and of a Council of the Arts. Supplementary to this bill, which got no further than the Committee to which it was referred and the Government Printing Office, was a document prepared by a special committee of the American Institute of Architects, setting

forth a definite scheme for the organization of a Bureau of Fine Arts and presenting statistics and arguments in support thereof. This scheme included the appointment of a "Superior Council," composed of eminent painters, sculptors and other artists and laymen distinguished for their interest in and knowledge of the Fine Arts, to serve in a supervisory character, and under the charge of the proposed Bureau placed a National Gallery of Fine Arts, educational matters pertaining to the Fine Arts, and in fact all matters pertaining to architecture, painting, park work and engraving, and finally "the establishment of a system of Museums in different cities and the systematic circulation of works of art throughout the country."

Since that recommendation was made and the bill framed, a National Commission of Fine Arts has been established, the American Federation of Arts has come into existence, organized a system for circulating exhibitions and materially aided the development of educational work throughout the country, the National Gallery of Art has been set aside by the Government as a separate unit under the able direction of Mr. William H. Holmes, and most recently a National Gallery of Art Commission similar to the proposed Superior Council has been formed. It is very evident therefore, that although a Ministry of Art has not yet come into existence, the trend is in that direction and much toward that end has been accomplished in the short space of twelve years. Might it not therefore seem a question whether it would not be wiser to develop step by step along the lines already advanced rather than to attempt to start at the top and reorganize?

An account was given in our magazine last month of the recent formation of the National Gallery of Art Commission. As funds are available the work of this Commission will be increased. Meanwhile the Director of the National Gallery of Art in Washington will generally be recognized as the national authority in such matters and the National Gallery of Art will be regarded as the headquarters of national effort in the field of art. Great

Britain has no Ministry of Art, and there are many who regard the establishment of such as only a step toward officialization or sterilization of Art—the almost inevitable result of conservatism imposed by official compromise. In France and in Italy the Ministry of Art is intimately related to Public Instruction, but France and Italy have centralized Governments whereas we have always to take under consideration the sovereignty of State rights. Our Government differs from that of France and Italy in being fraternal rather than paternal. Our institutions are supported by the people for the public good. The institutions in France and Italy, if we are not mistaken, are created by the Government for the benefit of the people.

There are many ways that the Government of the United States can show recognition of the Fine Arts as tangibly as by the establishment of a Ministry of the Fine Arts, which unless munificently supported could neither accomplish significant results nor command respect.

Furthermore, when such a Ministry is established, as it undoubtedly will be some time in the future, it should include not merely the Fine Arts such as painting, sculpture, architecture, etc., but the minor arts which are most intimately related to industry and every day life, and it should also comprehend the sister arts of music, drama and literature. It should be the creation not of an impulse of the moment but the outcome of deliberation participated in by the leaders in all these fields. It must, furthermore, like all of our institutions come in the ripeness of time when the people require it. Otherwise it will neither last nor properly function. Certainly it can not be imposed on the Government or on the people with success. It will come in time if the people want it.

The New York Water Color Club and the American Water Color Society will hold a joint exhibition this winter and each winter for five years. Exhibits will be received December 24th and the exhibition will occupy the entire series of galleries in the Fine Arts Building, New York.

NOTES

AMERICAN
WOOD-BLOCK
PRINTS OF
TODAY

American Wood-Block Prints of Today are being shown in the New York Public Library during the summer. This constitutes the third of a series of ex-

hibitions illustrating contemporary graphic art in the United States. By way of introduction there are shown tools and blocks illustrating processes of wood-block printing and prints by earlier engravers as well as by those of the so-called new school of the eighteen-eighties. Forty years ago, wood-engraving in this country entered on a brilliant period of achievement in reproductive work, with remarkable virtuosity, an almost incredible refinement in technique. Timothy Cole, active veteran of these days, is yet exercising the witchery of the craft. With him, a few, such as W. G. Watt, are still translating paintings into the black-and-white of the wood-block. But overwhelmingly our production in wood-block printing—and there is considerable of it—lies in the direction of “original” or “painter” engraving. Here the tendency is toward simplicity of execution, few lines, flat tones of gray or black or color, the use of the plank rather than the block cut across the grain, cutting rather than engraving. And there is felt the influence of the earlier fac-simile cuts and of the Japanese print. The American Federation of Arts is purposing to assemble and send out on tour next season an exhibition comprised chiefly of representative works by leaders in this newer method.

INDUSTRIAL
ART IN
PHILA-
DELPHIA

Reports from the heads of the various departments of the Pennsylvania Museum and School of Industrial Art which were read at the forty-fifth annual meeting of the corporation held on June 13th, are indicative that art, at least industrial art, is becoming a more vital factor in the civic life of Philadelphia. Director Warner, head of the Pennsylvania Museum located in Memorial Hall, Fairmount Park, stated that 48,000 more people had visit-



STUDIO OF WILLIAM RITSCHER, CARMEL, CALIFORNIA

PHOTOGRAPH BY L. S. SLEVIN

ed the museum during the fiscal year as compared with last year. The corporation membership has increased from six hundred to fifteen hundred members. The number of students in both the Art and Textile departments was 1,588 and many prospective students in the day classes had to be turned away for lack of room, emphasizing the necessity for the new building which is to be erected on the Parkway, the funds for which are being collected by the Alumni Association of the Textile School, temporarily interrupted by reason of the depression in the textile industry, but which is to be renewed. The officers for the coming year are: John D. McIlhenny, president; John Story Jenks and John G. Carruth, vice presidents; James Butterworth, treasurer, and Charles H. Winslow, secretary.

HISTORIC
MURAL
PAINTINGS
BY MUCHA

In the Brooklyn Museum was exhibited last season a series of five colossal mural paintings by Mr. Alphonse Mucha representing episodes in the history of the Slavic Nations. The dimensions of three of these paintings are approximately 19 by 23 feet. Two others are approximately 19 by 13 feet. The installation completely filled the great central rotunda of the Museum's third floor picture gallery. The paintings which are in tempera on canvas were begun in 1911. The series will eventually comprise twenty subjects. Eleven have now been finished. Mr. Mucha regards this series as a life work. Having been born in the Czechoslovak country of Moravia, it is his great ambition to portray the development of the Slavic races from the most ancient to

present times. The Hon. Charles R. Crane, American Ambassador to China, sympathizing heartily with Mr. Mucha's desire, has given the project financial support. When the twenty paintings are completed they are to be presented to the city of Prague as the joint gift of Mr. Mucha and Mr. Crane.

Before being shown in Brooklyn, the collection was exhibited at the Art Institute of Chicago, where it attracted wide attention.

WEST'S GREAT PAINTING Among the paintings included in the Canadian War Memorial Museum collection is that of "The Death of Wolfe" by Benjamin West, one of the first of our American painters, who was, it will be remembered, at one time President of the Royal Academy and on whom every honor was bestowed by Great Britain. The following interesting note on this painting is taken from "Art and War"—a record of the exhibition of Canadian War Memorials, and has been sent to us by a Canadian correspondent.

This historic painting has been generously presented to the Dominion of Canada, through the Committee of the Canadian War Memorials Fund, by his Grace the Duke of Westminster. The following is an extract from the letter and notes which accompanied the picture.

"I send you the picture of the Death of Wolfe, which has hung at Eaton since my Great-Great-Grandfather purchased it from the painter. I very gladly give it to the Canadian War Memorials Fund in token of my great appreciation for the magnificent part Canada is playing in the Great War. The enclosed notes will, I think, be of interest if kept with it."

The following are the notes referred to:

"Painted by Sir Benjamin West, second President of the Royal Academy, and purchased by Richard, Lord Grosvenor, about 1775, when West was painting other pictures for him for Eaton.

"Northe says that this is the first Battle Picture in which the figures were represented in the Uniform of the Day. Sir Joshua Reynolds, hearing that this

was West's intention, implored him to abandon the idea, saying it was against all traditions and he would hereby lose grace and elegance. West answered, 'What I lose in grace I shall gain in simplicity.' When he visited West's studio, Sir Joshua Reynolds expressed great admiration of the picture.

"King George II ordered a replica which is at Hampton Court, and later the Monckton family (General Monckton being Wolfe's second in command) ordered another picture on a large scale."

The Kansas State University, Lawrence, Kan., is the fortunate possessor of a valuable art collection, the gift of Mrs. W. B. Thayer as a memorial to her husband, the W. B. Thayer of Emery, Bird, Thayer & Company, for many years leading dry goods merchants of Kansas City, Mo.

The collection began with Oriental rugs, fine pictures and Japanese curios in the Kansas City home, husband and wife both improving their unusual opportunities. After Mr. Thayer's death a decade ago the work was carried on by Mrs. Thayer, completing their common plans, and through a happy combination of circumstances the State of Kansas will derive the incalculable benefit.

The fundamental idea in this rare memorial is the development of design among the peoples of the earth, who, since the very beginning, have beautified every article invented for their necessities. There is a very full line of textiles including Oriental, American Indian, drawn-in and braided rugs; India, Cashmere, Persian, Chinese and Paisley shawls, and examples of embroideries and fabrics of every description; there are many representative modern paintings and etchings; more than two hundred old Japanese stencils selected from three or four outstanding collections at home and abroad, and a full set of the Boydell engravings illustrating Shakespeare; there are six hundred dolls and great numbers of fashion plates; one hundred Chinese snuff-bottles, very rare and beautiful, with numerous specimens

of glass and china and pottery and metal-work, each one chosen with distinctive knowledge and care; Americana has been well considered in patch-work and piece-work quilts, hand-woven coverlets and many charming samplers; there is also an exceedingly good working library of art books and many old books of great value.

Commodious rooms have been set apart for this rare acquisition in the new Administration and Fine Arts Building. But while waiting for their completion, special exhibits are made from time to time in the quarters occupied by the efficient Art Department of the University. Mrs. Thayer gives the collection her personal attention and makes many inspiring talks to students and other visitors who are rapidly getting the "exhibition habit." Various selections are also being sent out over the state by the University Extension Department, Mrs. Thayer also rendering special service in carrying out this fruitful plan.

It is said that the Middle West cares nothing for art, that it is only concerned in more land and corn and hogs, and, in some sections, more gas and grease. But the Middle West has a goodly number of successful artists and is generally waking up to its artistic possibilities, and the state of Kansas will come very soon to realize the varied advantages of the Thayer Art Collection. It teaches somebody every day that "the beautiful is as useful as the useful."

F. L. S.

Awakening to an interest in
ART IN artistic achievements in dis-
ILLINOIS tinct communities is the remarkable phenomena of the present in the Chicago region. Following a plan begun several years ago, the district groups of the Illinois Federation of Women's Clubs have had conferences at the important suburban centers. Director George William Eggers and Assistant Director Robert B. Harshe of the Art Institute were speakers, and the prominent artists of the community exhibited their pictures and appeared as after-dinner speakers. The Second District of the Illinois Federation of Women's Clubs,

Conservation Committee, Mrs. Theron Colton, chairman, has fostered artistic Bird House Exhibits and posters urging Bird Protection, two seasons, the latest show being double in extent to that of last year. Several hundred bird houses were made by children in the public schools and as many well designed and executed posters in various media came from their art classes. The bird houses are placed in the Forest Preserve nearest the school which has constructed them.

Three large District conventions in the Chicago suburbs were attended by hundreds of women in each locality who remained all day hearing speakers on art and assisting at the luncheons at which visiting artists appeared. In every case pictures have been purchased for the public schools of the vicinity, art classes organized, and gallery tours made in the Art Institute.

The art committee of the South Shore Country Club has created a sensation at that fashionable center of social pleasures by maintaining a series of exhibitions of paintings by the leading American artists. Following several events at which paintings were loaned from valuable private collections, is the spring exhibition of the works of Sandor Landeau, an artist who lived abroad a quarter of a century, and but recently has made his home in East Aurora, N. Y. The South Shore Country Club exhibitions promote a taste for paintings in a new field from which few have been patrons of the Art Institute and the art movements of the city.

The Aurora Art League of business men and of women interested in giving pictures to the community has a membership of 500 associates and has purchased paintings for its own gallery and to loan to its public schools. It has public gatherings every little while with a delegation of speakers and artists from Chicago, but one hour distant. The Aurora Art League is a center of constructive propaganda in art education and appreciation, germinating under its own conditions and not due to influences from without.

The Art Guild of Rockford, Ill., developing from an organization in existence many years, has recently shown considerable enterprise in establishing a

studio center with plans for an art gallery, in maintaining a weekly lecture course on art appreciation by Dudley Crafts Watson who comes another day to talk to the school children, and in starting the activities of "The Friends of American Art" to buy pictures for the Rockford Art Gallery.

THE MCFADDEN COLLECTION Philadelphia has received through the bequest of an art loving, public-spirited citizen another collection of paintings of extraordinary value and interest. According to the will of John H. McFadden, who died in February, his magnificent collection of eighteenth century English art has been left in trust to the city of Philadelphia. The will provides that \$7,500 annually shall be set aside for the maintenance of the collection; the only stipulation being that the Municipal Art Museum to house the paintings be completed within seven years after Mr. McFadden's death. Should the city fail to meet this requirement, the pictures go to the Metropolitan Museum of Art in New York.

The collection comprises between forty and fifty paintings, works by Gainsborough, Reynolds, Raeburn, Romney, Constable, and other distinguished British artists.

This collection was exhibited in the Pennsylvania Academy of the Fine Arts a year or so ago, and at that time illustrated and reviewed at length in this magazine.

THE SENEFELDER CLUB OF LONDON The Senefelder Club of London, of which Brangwyn is now president, a position formerly held by Joseph Pennell, was founded ten years ago for the advancement of the art of lithography. Its numbers among its members today almost all of the practicing artist-lithographers of England. Though at present its artist membership is largely confined to those working in that country, the artist lithographers of the world have contributed to its exhibitions. Exhibitions have been held annually in London; and

the Club, owing to their success, has been invited by Municipal authorities to exhibit in the principal Provincial Galleries, including Liverpool, Manchester, Brighton, Bradford, Leicester, Doncaster, etc. It has exhibited on the Continent, by official invitation, representing Great Britain in the International Exhibitions of Ghent, Venice, Rome (twice) and Florence, and it has organized displays of its own in various State and City Galleries in Italy, Belgium, Holland and Germany.

The Club has also exhibited in the United States, a collection of its work, having been circulated by The American Federation of Arts, and it has held exhibitions in Canada, India, Australia and New Zealand.

It is now welcoming Lay Members who pay an annual subscription of one guinea, and receive each year a signed proof of a lithograph, especially drawn by a member of the Club, and not obtainable by the public. Among those distributed up to the present time have been works by Joseph Pennell, J. McLure Hamilton, F. Ernest Jackson, J. Kerr-Lawson, G. Spencer-Pryse, A. S. Hartrick, John Copley, D. A. Veresmith, Charles Shannon, and Brangwyn. The Club's headquarters are now Twenty One Gallery, Adelphi.

Miss Ella Shepard Bush and Mrs. John Frederic Murphy recently held an exhibition of miniatures and portrait studies in an art shop in the old Spanish quarter of Santa Barbara. The setting is said to have been admirable, the miniatures and portraits in oil being displayed against neutral tinted Japanese brocades, gold embroidered. Mrs. Murphy's work showed the influence of tradition, the early Italian painters having been her inspiration. Her child studies were remarked as especially charming. Miss Bush's exhibits were the outcome of sixteen years spent in study and practice. She worked first with Miss Theodora W. Thayer in New York, and has been painting for some time in Seattle. A number of her themes were suggested by Brown-ing's poems.

FREE ART

Since the address by Mr. Robert W. de Forest, printed on pages 311-12-13, was delivered, the new tariff bill has been reported to and passed by the House. Fortunately art, under this bill, remains on the free list. The bill is now before the Senate. In 1913 it was the Senate that sought to impose a duty on art, and it was not until the report of the Conference Committee of the Senate and the House that art was made free in the tariff. It should not, therefore, be assumed that free art is now assured. The battle is still on. The important provisions of the new tariff act relating to free art, as adopted by the House, read as follows:

(Free list) Par. 1684. Original paintings in oil, mineral, water or other colors, pastels, original drawings and sketches in pen and ink or pencil and water colors, artists' proof etchings unbound and engravings and woodcuts unbound, original sculptures or statuary, including not more than two replicas of the same; but the term "sculpture" and "statuary" as used in this paragraph shall be understood to include professional productions of sculpture only, whether in round or in relief, in bronze, marble, stone, terra cotta, ivory, wood or metal, or whether cut, carved or otherwise wrought by hand from the solid block or mass of marble, stone or alabaster, or from metal, or cast in bronze or other metal substance, or from wax or plaster, made as the professional product of sculptors only; and the words "painting" and "sculpture" and "statuary" as used in the paragraph shall not be understood to include any articles of utility, nor such as are made wholly or in part by stenciling or any other mechanical process; and the words "etchings," "engravings" and "woodcuts" as used in this paragraph shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools and not such as are printed from plates or blocks etched or engraved by photochemical or other mechanical process.

Par. 1688. Works of art (except rugs and carpets), collections in illustration of the progress of the arts, works in bronze, marble, terra cotta, parian, pottery or porcelain, artistic antiquities, and objects of art of ornamental character or educational value which shall have been produced more than one hundred years prior to the date of importation, but the free importation of such objects shall be subject to such regulations as to proof of antiquity as the Secretary of the Treasury may prescribe.

JUNIOR PROTECTIVE GUARDS

Mrs. William Wendt (Julia Bracken) the sculptor, is organizing in California, among the children of the State, an anti-vandalism league under the title "Junior Protective Guards." While civic in immediate aims, the purpose is to further include lesser communities in the country side; in fact this League is to be opera-

tive wherever public welfare is concerned, guarding useful and beautiful works, taking care of all living things, animals, birds, trees, flowers, etc. The purpose is to induce realization on the part of each child that in doing the thing nearest at hand, whether it be the picking up of paper litter, and broken glass in the street, or the tending of a plant, that child adds something to the common welfare; and that, on the other hand, the child who defaces a fountain, building, or any work of art and regards flowers only with an eye to destroy them, takes from the public welfare and his own. In short, knowledge that destruction without the power to create anew that which is destroyed is vandalism.

Mrs. Wendt remarks that the fact that no work of art or naturally beautiful object can be placed within reach of the American child without guards to protect it shows the necessity of giving the child a sense of responsibility which may be met by making the child himself a guard.

At Silver City, New Mexico, an Art Club has been formed through the instrumentality of a community service organization. This club is composed of Silver City women who paint or model or do craft work. They are all more or less amateurs banded together with the object of expressing local spirit in their work. They are not self-deceived as to the merit of their output, and are planning and making inquiry as to ways of securing instruction, possibly from Taos or Santa Fe. An Indian pottery section has been started and plans discussed for holding a loan exhibition of arts and crafts with the object of later securing traveling exhibitions.

Any one who has the impulse is privileged to join the association and make use of the studio in the community house. The club gallery at the present time is a drug store window on Main Street, and the intention is to have monthly displays. Effort of this sort is bound to result in greater appreciation of art and a creation in time of a genuinely art-loving public.